

WHAT WOMEN ARE WEARING.

SOME WINTER HATS.

They Are All Very Tall and Dark This Season.

Yellow is Toned Down to Orange and Bright Lilac to the Fashionable Dahlia—A Paradise of Bird Feathers.

Paris, Nov. 7.—Perhaps the most striking thing about this winter's hats is their somberness. Not that the somberness is oppressive at all. And if one could forget the vivid coloring of last year's hats, the multi-colored roses and the violets bunched side by side, this winter's hats might be designated even as bright hats.

There are plenty of pretty bright colors used, but the tendency is to harmonize rather than contrast colors. For instance, when bright yellow is used on a hat it is toned down by a darker shade, finally arriving at burnt orange and dark brown.

Pale lilacs are carried down into deep shades of dahlia, which is the favorite of this winter's colors. And exquisite results follow the toning of greens.

But one's eye must be educated up to the task of toning colors. A yellow green introduced among blue greens, a yellow saffron among too much of garnet, mixed among flame yellows, will throw the harmony right out and create disagreeable discords.

Another distinctive feature of this winter's hats is the revival of high crowns.



A Felix Composition.

All of the big felt hats have high, rather pointed crowns, or else crowns that are a bit higher at the top than the base.

They say that yellow has been favored here this year on account of its being the color of the Russians. And the flowers that one sees most in consequence are the tulips, tulipans and marguerites in all their gorgeousness on winter hats.

Yellow is always considered the especial color for bringing out the good qualities of brunettes. Yet the other day, while at a smart modiste's, I saw a stunning-looking raven brunette choose a winter's hat profusely trimmed in nasturtiums, and the effect of the yellow on her richness was deplorable, for it brought out all the purple lines of her complexion.

Brunettes with clear, colorless skins can wear all of the shades of yellow to advantage, from pale gold to deep flame yellow, and I have recently seen some blondes who looked ravishing in toilettes that boasted a great deal of pale gold.

One dress hat is made entirely of pale, almost-green velvet. The brim is a bit wider at the front than the back, and the crown is beretta. A row of dahlia in pale gold and deep wine color follow the base

Velvet Worn in the Place of Felt.

of the crown, and at the back there are bows of gold taffeta ribbon. A big black velvet hat that has a high pointed crown and a broad, brim held in all directions boasts not an atom of color. Three rows of straw encircle the crown, and at the left side quantities of tips and plumes are bunched high and loose. At the right side a smaller bunch of black tips lies low at the base of the crown.

Hats made of satin and velvet braid are quite new or even plain braided felt is sometimes employed in making small dressy hats.

A dressy little hat made of sage green braided felt has rather a low crown and narrow brim turned directly up at the back. The brim was faced with sage green velvet, with a small piping of orange velvet around the edge. Twists of orange and green velvet went around the crown and bunches of nasturtiums shading from pale gold to deep flame trimmed this hat at the back.

Another small street hat was a round hat with rather a high crown and a trim that was three inches wide and turned up at the edge. From the top of the crown to the edge of the brim it was draped in velvet. The folds at the top of the crown were of the lightest shades of green, and they shaded down into the darkest tints. At the back of the crown were perched the plumes and head of a bird of Paradise.

Theater bonnets are built rather on the lines of a Dutch bonnet, only there is always a tiny crown built up of velvet or some other soft material. They are generally three inches high and almost ludicrous in their thinness.

One of the new theater bonnets is built of deep cream satin velvet. There is a tiny crown of the cream velvet, covered with a pattern in seed pearls. It is set on beretta fashion, and yet only boasts a diameter of three and a half inches at the most. Choux of cream chiffon are tucked on each side of the crown, and reach nearly to the ears. The only bit of color is a twist and knot of bright pink velvet, with a silvery sheen that suggests the frosty heart of a watermelon.

Another theater bonnet, more suitable for matrons, was made on the same general lines, though the materials were different. The small crown was of dahlia satin embroidered in gold, and following the base of the crown were tiny bunches of gold and purple heartsease. The choux were of black chiffon, bordered in gold, and the bow was of double faced velvet dahlia, with a facing of old gold.

NINA GOODWIN.

A THRIFTY EMPRESS.

Kaiserin of Germany is an Experienced Housewife.

A book explaining "How to be Happy. Though a Queen," would undoubtedly find large sales in all European courts except that of the Empress of Germany. She is one of the few feminine crowned heads who might truthfully be described as finding as much solid homely contentment in her husband's palace as any honest workman's wife in her vine-clad cottage.

Her whole object in life seemed to be toward the perfect achievement of domestic duties, and since she has changed her title of Princess William for that of Queen of Prussia and Empress of Germany, she has not attempted any vocation more ambitious. There has never been the slightest effort on her part to lead in the social world, and, in fact, were anyone probably to ask her why she does not read more or undertake the first place in society, she would explain that she had not the time to spare.

In whatever palace she may be stopping her days are as carefully laid out as those of her husband, and from her own waiting maids to the scullions, she keeps an eye on every servant. Unless confined to her bed by illness the empress is invariably up by 6 every morning, and 8 o'clock finds her pouring the emperor's coffee. This meal their majesties take quite alone, serving each other and gossiping together like any middle-class couple, and at 9 sharp her royal highness may be expected in the nursery. The needs of seven young folk require a keen eye of superintendence, and the empress is passionately fond of spending time and money on her children's clothes.

It is the Kaiser's one extravagance that she is constantly replenishing their wardrobe, looking over children's fashions sent her from Paris, London and New York, but ordering every garment made by German needle women.



There Are All Shapes and Colors in Winter Hats to Suit All Complexions and Faces.

THE PHILOMEL CHORAL.

A Most Delightful and Unique Musical Association.

The latest novelty in the musical line is New York's Philomel Choral, a feminine organization devoted to the interpretation of vocal music, entirely as a chorus, no solos forming a part of their work. The idea evolved itself from a ladies' quartet for drawing-room singing, which proved such a source of enjoyment to the four ladies and their friends, that the suggestion was put forth of enlarging the band of vocalists, and the Philomel Choral was born. It was formed and one of the first chorals composed solely of members of the gentler sex had sprung into existence.

The quartet name was chosen from Shakespeare's lines in "A Midsummer Night's Dream": "Philomel, with Melody, sing in our sweet Lullaby," which words are the club's emblem of melody, and appear as a heading on all its notices and programs.

The purpose of the society is purely for pleasure and musical culture, and its membership maintains a high social standing. It being no easy matter to gain entrance to the charmed circle. If a music lover thinks she should like to try the pleasures and advantages, her name must be presented in writing to the membership committee which will confer with the executive committee. If the candidate is found acceptable personally, she must then pass a vocal examination by the musical director, and if she proves herself competent as a singer she becomes a member.

The society, which now has a large and increasing membership, meets every Wednesday morning at 10:30 o'clock during the season for rehearsal, and appears as the unlucky damsel who is absent or tardy, if she cannot present a very valid reason why, she must pay a fine for her delinquency, and any member absenting herself without some iron-bound excuse from the last four rehearsals previous to one of the concerts shall forfeit her tickets and the privilege of singing at the concert. The society has a strong constitution and set of by-laws, and the usual president and other officers.

Each year several concerts are given, which are exceedingly select as well as artistic functions. The club is assisted by a number of famous soloists, both vocal and instrumental. The concerts are held at Carnegie Music Hall, and the tickets are disposed of only among the friends of the club, representative of the subscription only. The club's color is yellow, and the programs are always daintily little affairs in white and gold, tied with yellow ribbons. A reception committee provides ushers, attends to all decorations and general arrangements for each concert, and sees

that the entertainments are a success generally.

The music sung by the Philomel Choral is always of a high standard, and the methods used the best organized by authorities on the subject, and not only has the organization proved an education to its members, but it has shown the influence in elevating the taste of the friends who patronize the delightful concerts, and is thus a widespread factor for good.

The most important representative of the choral is Mrs. J. Henry McKinley, its musical director and leader. She is who conducts all concerts and rehearsals, provides the music to be sung and studied, drills, criticizes, corrects and encourages, works with her colleagues collectively and individually, and chooses the musical numbers for the concerts.

Mrs. McKinley is a talented young woman, imbued with a lifelong love for music in all its branches, a finished musician herself, and a tireless worker. As conductor of the Philomel Choral she is masterly in her ability to develop and control the prices in her charge and to keep the club's capital de corps a happy one. She wields her baton with unconscious grace, and her work is unfailingly crowned with success.

C. L. Goodwin
Paris '96

STYLES ARE DECIDED.

Even Fashion Details Are No Longer Uncertain.

Horse Show Wraps Are Essentially Frivolous.

Skirts Are Pronouncedly Bell Shape, Sleeves Are Small and Eccentric and Plain.

Clothes Are Elaborately Trimmed.

New York, Nov. 1.—Rich and beautiful will be the raiment in which Fashionism will shortly disport itself at the horse show.

For some time winter gowns have been seen and worn, but it takes the occasion of this annual function for smart winter toggery to burst into its finest flower, and so give the common world a chance to see what winter clothes really are. This year, as usual, the show is advertised to last only one week, closing about November 17, but it will be a week of tremendous importance for the fashion-makers, and so much a feature of it has fine dressing become that it really seems now as if the future of the exhibition should be clothes show instead of horse show.

At all of the smart dress-making establishments finishing touches are being put to splendid gowns created for this special occasion.

The milliners, too, are showing horse show hats: the furriers horse show wraps; and, to judge from the great names dropped here and there, the season is to be as well represented this season as ever.

Some beautiful importations in gowns and wraps were shown by a well-known Fifth avenue house. With the gowns great changes were observed in the cut of skirts, which, in wool and cloth instances, are now quite narrow as compared with those of even two months ago. A bell model with only three inches of skirt was a favorite for skirts in these stuffs whether made plainly or trimmed. The shape of this is somewhat on the order of the old circular skirt, except that there is a narrow front

to give a little stand off from the bottom. Sides and back are in one, the backs meeting in a bias seam; but where one off these skirts will have the back arranged in several intriguing plaits, another will be folded into two big godets, held in place underneath by tapes.

One charming little bell skirt in the imported collection had neither plaits nor godets at the back. It was extremely narrow and cut up back and front in such an umbrella fashion that it encased without fullness, fitting the hips skin tight.

A magnificent costume in velours brocade bore Paquin's stamp. Though young in effect, this had a sturdy look befitting its splendid materials. The white silk background of the gown stuff is lined with irregular stripes in raised black velvet. The trimming is with black velvet, embroidered with gold and forming a short jacket with postillions at the back, and a wide band at the bottom of the skirt. The close sleeves are finished with a band of scalloins, which also trims the bottom of the skirt and the top of the high collar.

This gown, with its delicate evening coloring and dark fur, was delightful. Many others in pale tints, and even the most evening affairs, showed sombre fur trimmings, with such a regal effect, that one felt inclined to thank the little czar of Russia for having given us this fashion. A costume in pale brown velvet, just the shade of an almond's task, was made with entre-deux of heavy white lace bordered narrowly with Russian braid. The skirt of this is a very narrow bell with the lace insertions disposed in points to form tablier effect. Bousie bodice and skirt sleeves in one piece, ornamented in the same way. The lining is of mauve silk, which gives a gold reflection to the lace and enhances the richness of the fur edge.

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With a costume of dragon-blue cloth, the fur on the bodice takes the form of a sleeveless bolero of deeply-marked mink. The corsage is of the cloth, with a large plait shaped at the front; the folded belt is of the same, introducing other folds of satin in the brown of the fur.

High fur collar. Medium shape, and cloth sleeves in one piece, with fullness held down at the top by two mink skins folded in bands and finished with heads. The skirt has a full front, with three folds at the back. It is finished with three narrow folds of the cloth, with stitichings of brocade.

The wraps shown with the horse show frocks were exclusively frivolous affairs. Mere collars, the most of them, little girls of velvet or fur, and some bordered with lace, ribbon and flowers that it could be plainly seen they were for beautifying purposes alone.

But enormous capes of monkey skin, sable and other furs will be worn with street gowns later on. Though wider, and coming below the waist line, these have something of the look of the old coachman affairs, worn several years ago.

One of these big monkey skin capes, and a vast muff to match, will be found in a handsome and useful winter purchase. With a plain cloth gown in any rich color they are extremely effective.

NINA FITCH.

Confessed.

Miss Gusher (at the literary soiree)—Are you not more than usual in the region of high thinking, Mr. Spence?

Spence—Yes. You see, I spend more time in my tenth floor back room than ever nowadays.

Miss Gusher—Indeed?

Spence—Yes; I don't leave, only when I get the tip that the landlady is gone out, for fear that he will put a peep-hole on my door during my absence. New York Evening Journal.

Not Cultured.

"Mr. Duffington hasn't any society manners whatever."

"Is he awkward?"

"No, but he doesn't like tea."—Chicago Record.

Mrs. J. Henry McKinley.

broader trims the plain clothes with superb effect. A gown of pale brown may be trimmed with green, the velvet band on the skirt bottom cut out in arabesques at the top, and appliqued to the cloth with a magnificent embroidery in several colors. A tiny bolero entirely of the embroidery on velvet may cover a second one of cloth on the bodice; the bodice proper, and sleeves perhaps, being made of the velvet.

A Paquin frock realized in these materials, colors, and style was capped by a satin girle in bright gold yellow with a long bias end crossing the front and pinning high at the left bust. Girly and short jackets effects mark the majority of French street frocks.

But the jackets are simple and small



Horse Show Toilettes.

that the entertainments are a success generally.

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CAROLYN HALSTEAD.

INCIPIENT CONSUMPTION.

How One Woman Cured Herself With a Home-Made Syrup.

"You would not believe that I was once elected to die of consumption," said a very robust-looking woman at the 5 o'clock tea, "yet such is the case. I had had lung trouble for four winters, and when I started in on it for the fifth the doctor said there was no hope for me unless I succeeded in getting the better of it at once. I was young and gay and very far from wanting to die, so I set myself to work, and by dint of persevering unremittingly in two simple remedies, I gained the victory, and I would advise some of you who are suffering from cold and coughs to try at least the simpler of these two cures. The first requires such constancy of purpose that I am sure no one would keep it up unless pretty far gone, though it is nothing more than a daily sun bath.

At the winter long, every day that the sunshone, found me sitting—stripped to the waist—for two hours in the morning sun. Sometimes my back was almost blistered, but I knew that the warm rays were bringing me back to health and happiness, so I never once yielded to my inclination to skip a day.

"The other remedy was mullen syrup, which I have since found effective in many cases of chronic coughs.



A Thrifty Empress.